STS 15127/30
IMPORTED
FROM
ENGLAND

LONDON ffrr
STEREO
Treasury
SERIES

The Complete Symphonies of Haydn
Volume Three

HAYDN SYMPHONIES NOS. 49-56

ANTAL DORATI/PHILHARMONIA HUNGARICA

Joseph Haydn. Anonymous miniature portrait,
Gesellschaft der Musikfreunde, Vienna. It shows Haydn at about the age of fifty (c.1782)

Unless otherwise stated, the photographs in this booklet have been reproduced
from *Joseph Haydn, His Life in Contemporary Pictures* by László Somfai (Faber and Faber).

Also available in this series:

Haydn Symphonies 57-64
STS 15131/4

Haydn Symphonies 65-72
STS 15135/8

Philharmonia Hungarica conducted by Antal Dorati

Box Top and booklet cover: EMPEROR FRANZ I STEPHAN (1708-1765) and EMPRESS MARIA THERESA (1717-1780). Oil painting by Kobler. The Malvisi Archives.

Haydn: The Symphonies (49–56)
The Philharmonia Hungarica conducted by
Antal Dorati

SIDE ONE

SYMPHONY No. 49 in F minor "La Passione"

1. Adagio (10:20)
2. Allegro di molto (4:30)
3. Menuet e trio (5:45)
4. FINALE – Presto (3:20)

SIDE TWO

SYMPHONY No. 50 in C major

1. Adagio e maestoso (4:20)
2. Andante moderato (4:25)
3. Menuet e trio (5:50)
4. FINALE – Presto (3:40)

SIDE THREE

SYMPHONY No. 51 in B flat major

1. Vivace (6:40)
2. Adagio (7:30)
3. Menuetto e trios (3:55)
4. FINALE – Allegro (4:25)

SIDE FOUR

SYMPHONY No. 52 in C minor

1. Allegro assai con brio (7:15)
2. Andante (6:35)
3. Menuetto e trio - Allegretto (4:35)
4. FINALE – Presto (3:45)

SIDE FIVE

SYMPHONY No. 53 in D major "L'Impériale"

1. Largo maestoso - Vivace (7:40)
2. Andante (6:30)
3. Menuetto e trio (4:50)
4. FINALE – Presto (4:00)

SIDE SIX

SYMPHONY No. 54 in G major

1. Adagio maestoso - Presto (5:50)
2. Adagio assai (11:00)
3. Menuet e trio - Allegretto (4:40)
4. FINALE – Presto (5:30)

SIDE SEVEN

SYMPHONY No. 55 in E flat major "Der Schulmeister"

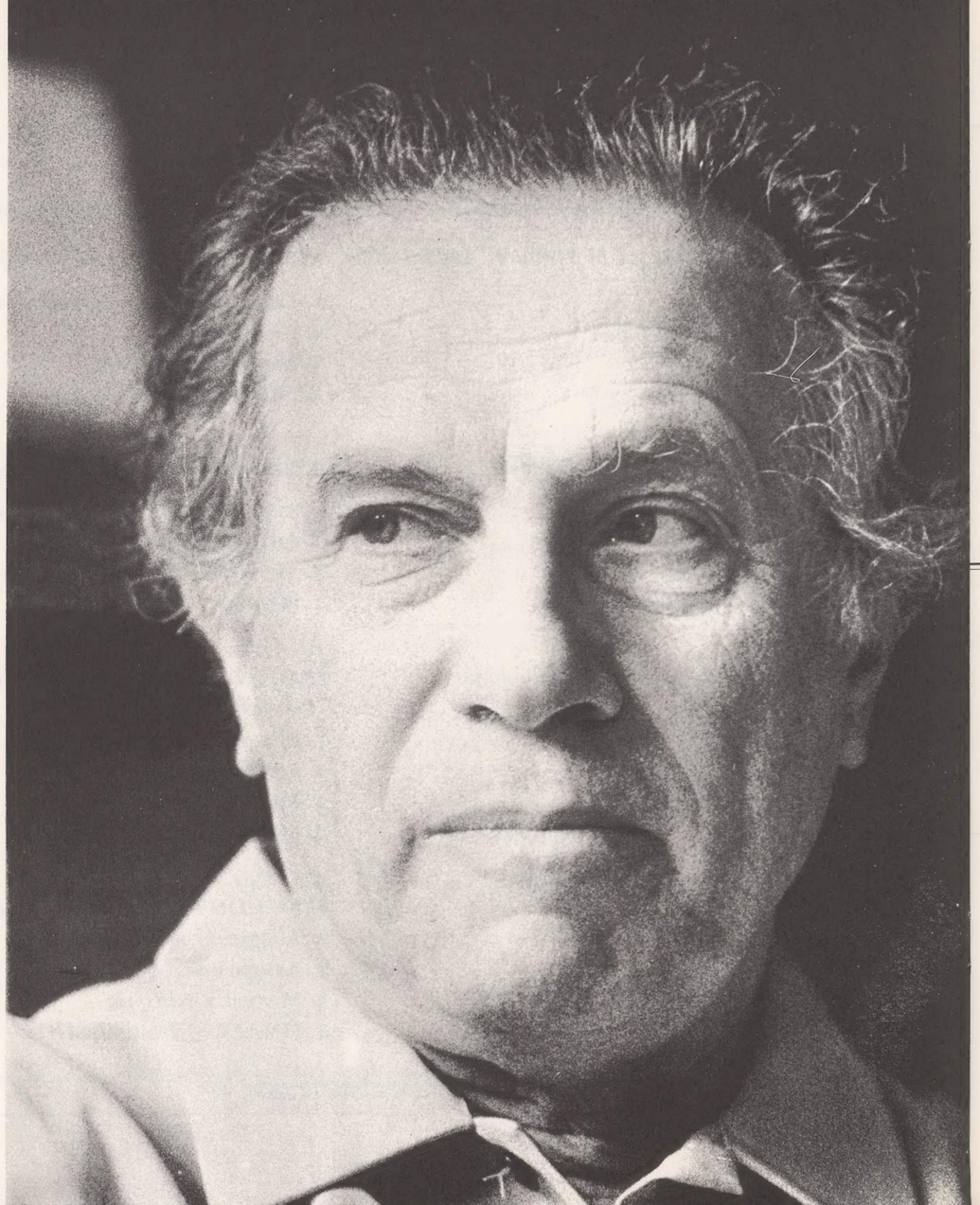
1. Allegro di molto (5:10)
2. Adagio, ma semplicemente (7:45)
3. Menuetto e trio (5:20)
4. FINALE – Presto (4:15)

SIDE EIGHT

SYMPHONY No. 56 in C major

1. Allegro di molto (6:05)
2. Adagio (8:25)
3. Menuet e trio (7:15)
4. FINALE – Prestissimo (3:45)

©1971, The Decca Record Company Limited, London.
Exclusive U.S. Agents, London Records Inc.
539 West 25th Street, New York, N.Y. 10001



Antal Dorati

Antal Dorati

Antal Dorati was born in Budapest in 1906, and his parents, both musicians, recognised his talents and sent him at the age of fourteen to the Academy of Music in Budapest. His teachers were Zoltan Kodály, Béla Bartók and Leo Weiner. He graduated at eighteen as composer, pianist and conductor, and was the youngest person in the history of the Academy to receive a degree.

Soon after, he was appointed conductor of the Royal Opera House in Budapest, where he worked for four years. In 1928 he went to Dresden as the assistant of Fritz Busch. Between 1928 and 1933 he was principal conductor of the Opera House in Munster, at the same time appearing as guest conductor at several other Opera Houses in Germany, and with orchestras in many major musical centres.

In 1934 he joined the Ballet Russe de Monte Carlo, and seven years later was appointed Musical Director of the Ballet Theatre. Meanwhile in 1937 he made his American debut as a symphonic conductor at an all-Beethoven concert with the National Symphony Orchestra of Washington D.C., and during 1939–40 made an extensive tour of Australia. Returning to the States, Dorati became Director of the New Opera Company in New York.

In 1945 he left the Ballet Theatre and was charged with the organisation of the Dallas Symphony Orchestra, and in 1949 he became Musical Director of the Minneapolis Symphony Orchestra, and during his eleven years with them, he was responsible for numerous commissions, world premieres, and American premieres of important works.

From 1963 to 1966 Antal Dorati was Chief Conductor to the BBC Symphony Orchestra, and took the orchestra on a tour of Switzerland in October 1964, and the United States in the Spring of 1965. He has also made a return to opera, and conducts guest performances at Covent Garden, London, the Wiener Staatsoper, the Opera House, Rome, the Hamburg Opera and Maggio Musicale in Florence. He is now principal conductor of the Stockholm Philharmonic Orchestra and with him the orchestra made its first tour of the United States in 1968 with such success that a return tour was arranged for 1970. In October 1970, Antal Dorati was appointed chief conductor of the National Symphony Orchestra, Washington D.C., in addition to his commitments with the Stockholm orchestra.

When the Philharmonia Hungarica was formed in Vienna in 1957, from refugee musicians who had fled Hungary during the 1956 revolution, Antal Dorati was one of the orchestra's first conductors. He made several recordings with them during this period, so that the London project of recording the complete Haydn symphonies with Dorati and the Philharmonia Hungarica represents the renewal of a long-standing association.

Philharmonia Hungarica

Among the hundreds of thousands of refugees who left their home country during the Hungarian Revolution in the late Autumn of 1956 were many musicians, who set out for the free world with their instruments as their only possessions. It was yet another instance of the tragic tradition of the Hungarian history of culture, which, over two decades ago, Béla Bartók summed up in these poignant words: ". . . One must get away from here, no matter where to . . .".

From among these exiled musicians, who, almost without exception, came from the leading Hungarian Symphony Orchestras – as for example the Hungarian National Philharmonia, the Budapest Radio Orchestra and State Opera Orchestra – the Philharmonia Hungarica was formed in Vienna, in the Spring of 1957, thanks to the spontaneous and generous assistance of several philanthropic organizations, mainly the Congress for the Freedom of Culture, the Rockefeller Foundation, the Ford Foundation, the International Rescue Committee and the Swiss Committee for Aid to the Freedom Fighters of Hungary.

Soon the artists resumed their serious artistic work, which, in a very short time, assured a leading place for this ensemble in the international music world.

The enthusiastic approval met with again and again by them during their many tours in Europe and North America, as well as during musical festivals, is a proof of the importance and vitality of this orchestra.

It is all to the credit of the cultural policy of the Federal German Republic, the regions of North Rhine-Westphalia and the city of Marl, to have recognized the unique value of the Philharmonia Hungarica, and, through generous financial assistance, to have assured the continued existence of an internationally appreciated orchestra.

Many of the members of the Orchestra are winners of valuable music prizes and have successfully taken part in international music competitions. The Ramor Quartet, consisting of instrumentalists from the string sections, gained first prize in the Geneva International Music Competition in 1957, and in 1962 the same prize was awarded to the Wind Quintet of the Philharmonia Hungarica.

Several of the members of the Philharmonia Hungarica were attracted to the career of soloist, others distinguished themselves through invitations to perform with renowned European and American Orchestras. And yet they all resolved, out of a sense of artistic integrity and patriotism, to remain loyal to the commitment of their own orchestra.

As an instance of the reputation enjoyed by the Orchestra with international audiences and press, let me quote the words which a Greek critic wrote on the occasion of a series of concerts at the 1962 Athens International Festival: "Our country – Music! That is the message of religious and patriotic faith one almost hears at a performance of the Philharmonia Hungarica. One also gets the impression that these men and women, who were forced to leave their country against their will, have brought with them, and preserved, not only the music, but – a particle of their home country!"

Notes on Symphonies 49–56 by H. C. Robbins Landon

As students of Haydn know, his 107 symphonies (*i.e.* the 104 plus three works erroneously left out of the list) are not entirely in chronological order. In view of the problem's complexity, a few introductory notes about the chronology of Symphonies Nos. 49–56 might be welcome. The principal sources for dating Haydn's earlier symphonies are: (1) the autographs, such as have survived, and which are almost always dated; (2) dated contemporary copies; (3) the period of entry in Haydn's so-called *Entwurf-Katalog*, a running draft catalogue which the composer began in *c.* 1765 and kept until the end of the century or even *c.* 1805; the entries are sometimes sporadic and often in blocks, that is, with gaps of years between the blocks. By using dated autographs and other solid evidence, however, we can date fairly precisely the various blocks in the *Entwurf-Katalog*. The situation with regard to Symphonies Nos. 49–56 is that we are dealing with works ranging from 1768 (No. 49) to about 1780. The following table will, therefore, place the symphonies in chronological rather than numerical order.

Date of composition	*Number*	*Remarks*
1768	49	Dated autograph (Stockholm)
c. 1771–1773	52, 51	These symphonies were entered in Haydn's *Entwurf-Katalog* as follows: No. 52 together with works in 1771 or 1772. No. 51 was entered slightly later (*c.* 1775) and is probably the later work. Both were announced as being for sale in MS. by Breitkopf in 1774.
1773	50	Dated autograph (formerly in Berlin State Library).
1774	54, 55, 56	Dated autographs in Berlin State Library (Nos. 55, 56) and Esterházy Archives, Budapest (No. 54).
c. 1780 *(circa)*	53	The version of this work with the finale entitled *Capriccio: Moderato* (earliest source: the authentic parts in the Esterházy Library) was composed about 1780 – *vide infra*.

In May, 1761 Haydn was engaged as Vice *Capellmeister* to Prince Paul Anton Esterházy, who lived at Eisenstadt Castle most of the year, going to Vienna for Christmas and sometimes taking his musicians with him. The nominal *Capellmeister* was the old and crotchety Gregor Werner, who continued to run the church music; Haydn was in charge of the orchestra. At the time of Haydn's engagement, the band was considerably enlarged. Most of the players were proficient on more than one instrument: of the two new horn players engaged in 1763, both could play string bass instruments as well. In these early years, the regular instrumental group consisted of one flute, two oboes, two bassoons, two horns, three violins, one violoncello and Haydn (who sometimes joined the violins and sometimes conducted from the harpsichord). The Princely church music group also included a small nucleus of string players – a couple of violins, a cello and a double bass. The timpani player, Adam Sturm, was pensioned but could obviously be had for an occasional symphony with kettledrums. Later, the trumpet and timpani players were always recruited whenever necessary and were not regular members of Haydn's *instrumentarium*.

Gradually – especially when the new Castle at Eszterháza was opened – new string players had to be engaged permanently. Eszterháza was very lonely and there was no church group from which to borrow players; the nearest place was Oedenburg (now Sopron), and Haydn actually did borrow musicians from there when a great festival took place. By 1780, there were ten violinists (not including Haydn), two viola players, two cellists and two double bass players, apart from the usual woodwind and brass players.

In the early part of the 1760s, the band was regularly situated at Eisenstadt Castle, but they occasionally went to Kittsee Castle, a pretty residence across the Danube from Pressburg (now Bratislava, CSSR). A document of the year 1765, from the Esterházy Archives, tells us something of the circumstances under which most of Haydn's symphonies in the period 1761–1766 were first given. We read that Haydn is "to hold in our [Prince Esterházy's] absence two musical concerts every week in the Officers' room at Eisenstadt, *viz.* on Tuesdays and Saturdays from two to four o'clock in the afternoon. All the musicians are to appear . . .".

At Eszterháza, everything gradually came to centre round the opera house and, at the beginning, the elegant marionette theatre. Prince Paul Anton had died in 1762, to be succeeded by Prince Nicolaus (known as "The Magnificent"), under whom Haydn served till the Prince's death in 1790. Prince Nicolaus, a benevolent despot, was himself a good musician and encouraged Haydn in his far-reaching and occasionally extravagant experiments in the symphonic form. But Nicolaus's grand passion, apart from his fabulous diamond-studded uniforms, was opera; in 1768, the opera house was opened at Eszterháza and when it burned down in the disastrous fire of November 1779, Prince Nicolaus immediately set to work on a new and even larger one, which was opened on 25 February 1781 with the première of Haydn's *La fedeltà premiata*. From 1776 on, there was a regular operatic season at Eszterháza; previously, the operas produced had been exclusively by Haydn himself, but after 1776, he found himself becoming more and more an operatic *Capellmeister*. Prince Nicolaus preferred Italian *opera buffa*, and soon the theatre echoed to strains of Paisiello, Guglielmi, Gazzaniga, Cimarosa and Anfossi. Many new singers were engaged, including the pretty, dark-haired Italian soprano, Luigia Polzelli, whose husband was engaged as a violinist. Haydn fell madly in love with "la Polzelli" and the two carried on an open love affair in front of their respective spouses. Naturally, with all this operatic activity, Haydn had less and less time to compose and after the enormously vital years of symphonic composition between 1761 and 1775, the symphony soon had to occupy a very minor rôle in Haydn's busy life. Actually he was very interested in opera as a form, and composed a great many very interesting stage works for Eszterháza.

Apart from the opera house, Haydn also conducted the musicians for the marionette operas in the puppet theatre; he also composed several works for that theatre, which was soon famous throughout Europe. Here, all the operas were done in the German language, and a chorus, from the local population, could be recruited. Haydn soon became so interested in puppet operas that he formed his own private marionette theatre to entertain people in Carnival time. Once, the Prince actually hired Haydn's puppet group to perform at a surprise birthday party for his "dear Princess". Apart from Italian opera and German marionette operas, Esterházy was fascinated with the spoken theatre and engaged whole troupes of strolling players to take up residence at the Castle for months at a time. The most famous of these strolling players was the Karl Wahr Troupe, who spent many happy summers at Eszterháza. Prince Nicolaus commissioned German translations of Shakespeare plays from Wahr, and Haydn was able to enjoy *King Lear, Hamlet, Richard III, etc.*, in special translations printed – like the operas and marionette pieces – at the Prince's expense in Oedenburg or Vienna. Haydn provided all the incidental music for the plays, and the Gotha *Theater-Kalender* lists "Capellmeister: Joseph Hayden" [*sic*] under the Wahr Troupe, "resident at His Highness, Prince Esterházy". Some of this incidental music, such as that to *Hamlet*, announced in the *Pressburger Zeitung* in 1774 has, alas, not survived. Some of the arrangements of other peoples' music which Haydn undertook, still exist: *e.g.* the music to *King Lear*, which Haydn reorchestrated and "dappered up" from an extant score by one Wilhelm Stegmann. And finally, some of this incidental music was turned into symphonies and has thus survived: we know that Nos. 60 and 63 were written as incidental music to plays given by Karl Wahr at Eszterháza, and we suspect the same of Nos. 59 and 65. As it happens, we have the total season's repertoire intact for Eszterháza Castle during the year 1778. It shows that concerts were given either for everyone, in the *sala terrena* (a lovely room, recently restored by the Hungarian authorities), or "nell' appartamento" of Prince Nicolaus – chamber music, in which the Prince often participated.

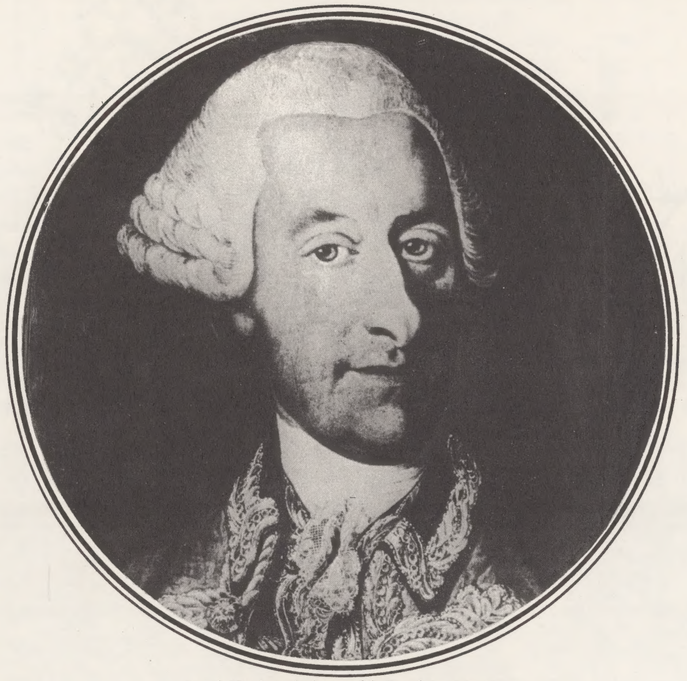
On 10 March a group of strolling players, the Pauli Company, arrived and took up residence. From that date until three days before Christmas, there was a German play, an Italian opera, or a German marionette opera every night except at Easter and when the Prince was not in residence. They put on *Romeo and Juliet*, Goethe's *Stella*, a number of Italian operas including Dittersdorf's *Arcifanfano* and marionette operas including Haydn's *Dido*. On 28 October the Pauli Company gave their last performance and departed, to be succeeded in two days by the Diwald Troupe who, of course, brought with them a new repertoire, including Lessing's *Emilia Galotti* and Shakespeare's *Richard III*. In the year 1786, to choose a final example, Haydn conducted 125 operatic performances at Eszterháza, including a total of seventeen operas, eight of them premières; in 1788, he conducted 108 performances of seventeen (mostly different) operas, seven of them premières. Of all the great composers, none – not Verdi, not Puccini, not Gluck or Mozart – had an operatic routine of Haydn's scope.

The dissemination of the symphonies included in this album shows that in the 1770s, MS. copies made by professional copyists were cheaper to acquire than the expensive and mostly foreign (French) editions of Haydn's music. Throughout the Austro-Hungarian empire, these MS. copies of Haydn's symphonies circulated: No. 49 was acquired by the great Benedictine Abbey at Göttweig in 1773, some five years after Haydn composed it, while the monks there acquired Nos. 54, 55 and 56 (as well as No. 57, also composed the same year as the previous three) in 1776, two years after they had been composed. The first editions of Nos. 49, 51, 52 and 54 were issued by Sieber in Paris, with whom Haydn had occasional dealings but who in all likelihood acquired good MS. parts from a Viennese copyist and issued the works without Haydn's knowledge: this was standard practice for Parisian publishers until the 1780s, when Haydn undertook to sell the works to Paris himself. No. 50 was very little circulated in Haydn's lifetime and was never printed. No. 53 was first printed in England, as we shall see below. Nos. 55 and 56 were, once again, first printed in France.

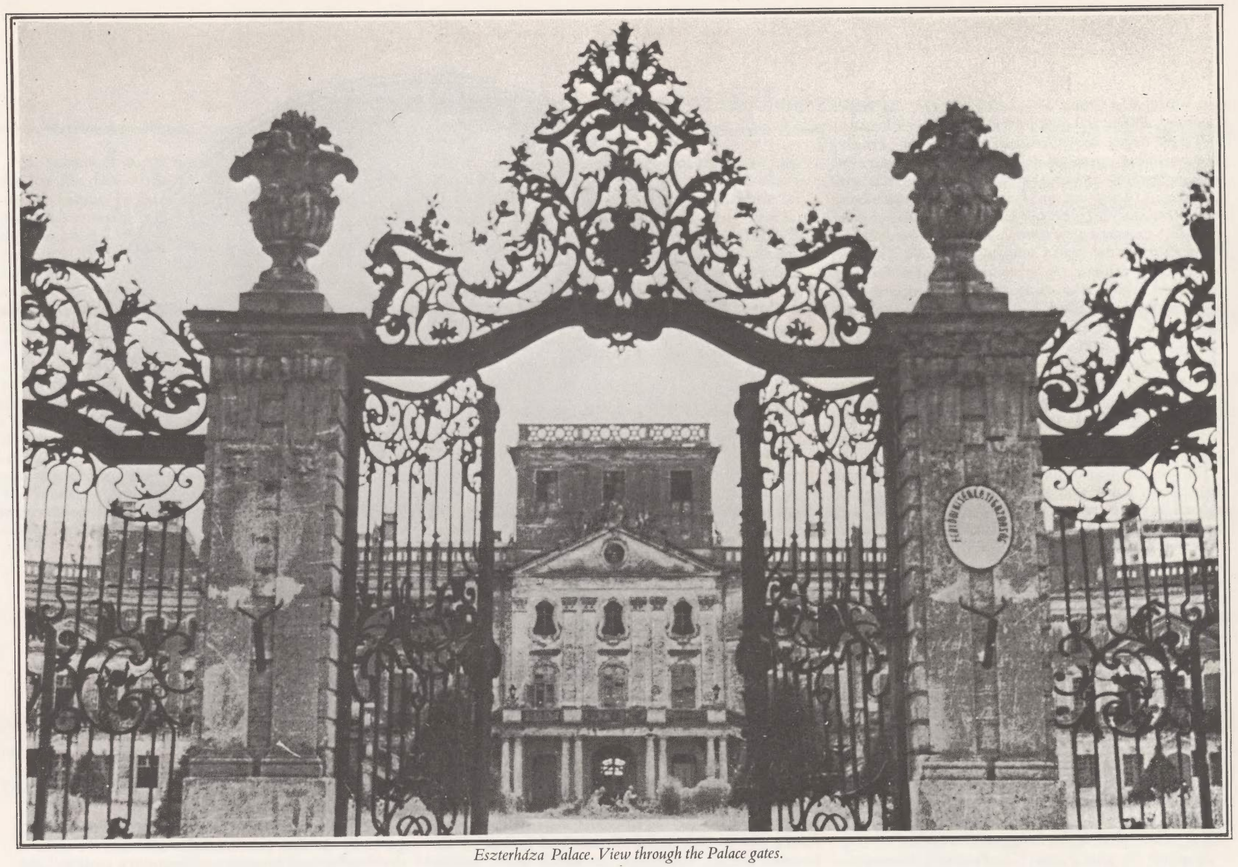
Symphony No. 49 in F minor ("*La Passione*"). Scoring: 2 oboes, 2 horns, strings, to the bass line of which has been added a bassoon and harpsichord *continuo*, as was Haydn's practice at this time. In a letter to Zwettl Monastery about the first performance there of the *Applausus* Cantata in 1768, at which Haydn was prevented from being present, the composer specifically asks for bassoon(s) to double the bass line "throughout", making an exception only of the soprano aria; but even there, Haydn would have preferred the bassoon; *mutatis mutandis* this means that even in the slow movements of symphonies, Haydn liked a bassoon to double the bass.

This dark-hued, sombre—even tragic—symphony, in the unusual key of F minor, stands directly in the centre of the "Romantic Crisis" in Haydn's life (as the earlier generation of scholars liked to call it): the so-called *Sturm und Drang* (storm and stress) period, the name of which, from a play by Klinger (1776), was used to describe the German literary revolution to which early Goethe (*Urfaust, Werther*) also belonged; but the dramatic crisis in Haydn's and, as has been recently demonstrated, in all Austrian music of the late 1760s and early 1770s, precedes the literary movement by several years and is obviously quite independent of it. The period as a whole is characterized by a new attention to polyphonic, and especially fugal, forms; by a new attitude to minor keys, which suddenly took on emotional aspects that they had not had in Vivaldi's time; and by a seriousness of purpose altogether. Haydn was unquestionably the leader of this school, and its most brilliant exponent; Symphony No. 49 is Haydn's *Sturm und Drang* at its bleakest: it is almost music with no way out. It hesitates, it poses questions, it supplies no answers.

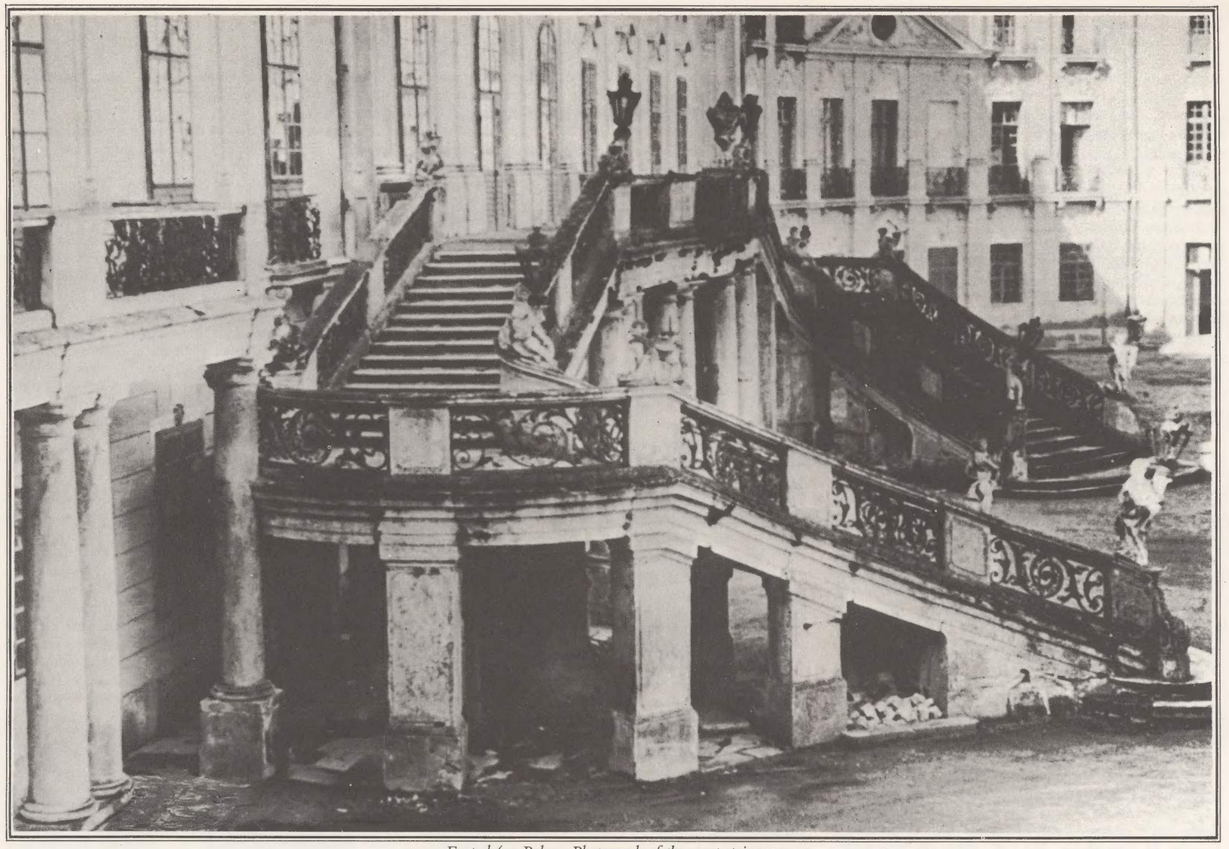
It is also Haydn's last symphony in the *sonata da chiesa* form, *i.e.* one that begins with an entire slow movement; gradually the slow introduction would take the place of the church sonata structure; or perhaps it is more accurate to say that the slow introduction grew out of the *sonata da chiesa*. Earlier, Haydn had composed Symphonies Nos. 5, 18, 21 and 22 – the latter the famous *Philosopher* Symphony – in that form. There is no doubt that its use suggested to Haydn a serious project: for all the earlier works, especially Nos. 21 and 22, have weighty opening slow movements. In the opening of No. 49, we seem to sense the winding line of penitents before the Cross, the *Dies Irae* of a plague-ridden flagellants' procession. Indeed, the music's sombre, majestic beauty has something of Goya in it. As in all the orchestral works of this period, Haydn takes great pains to lift the music out of its blackness by means of contrasting dynamic marks (see bars 65/67); but in *La Passione* the restless, questioning spirit prevails throughout.



Joseph Haydn in the livery of the Esterházy Musicians; The first Haydn portrait, reputed to be authentic, by J. B. Grundmann, from around 1768.



Eszterháza Palace. View through the Palace gates.



Eszterháza Palace. Photograph of the great staircase.

The wide leaps in the opening theme of the ensuing *Allegro di molto* are fiercely typical of Haydn in these years, as is the two-part writing and the syncopations that follow. One notes how carefully Haydn contrasts this jagged, heroic opening with the gliding quavers he introduces as soon as the music reaches the relative major (A flat). Yet it is with just this sinuously flowing music that Haydn provides his most brilliant touch – the transformation of this relatively serene music in the development back to the original key, in the process of which the sinuous quavers acquire an ominous, almost sinister colour. The minuet and trio are a kind of oasis between the quick movements, and the Trio, with the gunmetal gleam of its high horn notes, is a brief and peaceful interlude before the monothematic fury of the final *Presto*.

It will be noticed that Haydn has welded this symphony together not only by its single emotional character but by less apparent means: the opening notes of the symphony, its basic line (c – d flat – b flat – c), serve for the thematic material of all its four movements. In the *Allegro di molto* the top notes of the violin, *i.e.* those at the beginning of each bar, are c – d flat – b flat; and the second subject (bars 37*ff*.) is also a child of the basic progression – perhaps more clearly felt when it returns in the tonic minor at bars 126*ff*. The *Menuet's* beginning is again the c – d flat – b flat line, while the trio has more or less the same thing in major, and the Finale is the *Urlinie* with different rhythm and the intervals juggled slightly differently. It is an astonishing *tour-de-force* of thematic, or perhaps better, motivic unity in a symphony of this date. The abbots and princes with whom this work was so popular in Central Europe – dozens of old copies have been preserved – may not have analyzed why they thought this a great work, but that, after all, would not have been Haydn's intention; the technical means which make a symphony a unity, or a fresco organic, are something that the layman need not necessarily know to enjoy the finished project. And as Hans Keller has brilliantly demonstrated, the Viennese classical school had particular gifts in the organizaton of music by these "hidden" means.

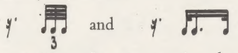
Symphony No. 50 in C. Scoring: 2 oboes, 2 horns in C *alto* (high C), 2 trumpets, timpani, strings, to the bass line of which has been added a bassoon *continuo*. In the slow movement there is an *obbligato* (which in eighteenth-century language means the opposite of what it does now) violoncello part.

This is the era when Haydn myths are fast disappearing: the *Toy* Symphony is by Leopold Mozart, the *Serenade* Quartet is by Roman Hofstetter, the Brahms Variations are on a theme not by Haydn, and so forth. Recently a young Czech scholar demolished another Haydn myth. It was previously thought that Symphony No. 48 was composed in 1773 to celebrate the arrival, at Eszterháza Castle, of the Empress Maria Theresa; and MS. parts were, some years ago, discovered in Prague with the subtitle *Sanctae Theresiae* – so something of the legend seemed to be true. Then Dr. Pavel Polák discovered authentic MS. parts, by Haydn's copyist Joseph Elssler, of Symphony No. 48 in an obscure Slovakian castle at Zay-Ugrócz (Uhrovec) which have the pencilled date 1769 on the title page. Thus the most that can have happened to No. 48 is that Haydn played it when the Empress was at Eszterháza. But it is possible that for this splendid and important occasion Haydn did not write a *new* symphony, especially for his Queen and Empress? The evidence indicates that he did, and that No. 50 is the work actually written for Maria Theresa.

There are two facts available as proof: (1) the dating of the autograph. It is the only symphony which may be assigned, on the evidence of the date "773" (=1773) of the autograph, to the year 1773; Haydn may have written other symphonies in that year; we *know* he wrote No. 50. (2) The scoring. Haydn had a special scoring for pompous occasions, for kings and princes and fieldmarshals: C major. It occupies much the same place in Haydn's tonal constellation as D major did for J. S. Bach. Haydn's "festival key", then, is C major: and with it go, as long as he was at Eszterháza, specially high horns, in C *alto*. (Rather touchingly, they also appear, three of them, at the end of the great oratorio, *Die Jahreszeiten* [*The Seasons*, 1801].) To them were added timpani and, if Haydn could get hold of them, trumpets. Sometimes he has to make do with "2 Corni in C alto o Trombe" (2 high horns in C or trumpets). The scoring of the present work, then, is for this combination of instruments. During the Empress's visit in September, 1773, she heard two Haydn operas, *L'infedeltà delusa* and *Philemon und Baucis* (with its prologue *Der Götterrath*), both of which contain brilliant C major sections with C *alto* horns (also trumpets, in the case of *Philemon*) and kettledrums.

Finally, it is interesting to note that Haydn kept No. 50's autograph all his life, and shortly before he died, he sold it, as part of "dodici pezzi di musica", to his Viennese publishers, Artaria: obviously it meant something special to him. We are also able to show that the symphony was composed along with the first section (prologue) of the German marionette opera, for one number – the entrance of the goddess Diana – was written on some spare pages after the end of the second movement (the pages have since been detached from the symphony). All in all, it looks very much as if it was No. 50, not No. 48, which greeted the Empress when she went to visit the Chinese pavilion in the Eszterháza garden; after the performance, Haydn was introduced to the Empress, who remembered having had him thrashed for climbing on the scaffolding of Schönbrunn when he had been a choir boy at St. Stephan's. "You see", said the Empress, "that thrashing brought good fruit", a mixed metaphor that obviously represented the highpoint of Haydn's life up to then.

No. 50 opens with a stately introduction; baroque specialists will notice that the shortened upbeats and updotting are actually written out –



and

(a form of precise notation almost never found in a Handelian score, for example). The fast and nervous *Allegro di molto* is typical vintage Haydn of the period – the darting strings in semiquavers, the marching bass in quavers, stabbed by brass and percussion and held together with long phrases (or notes) on the oboes. It is also extremely concise music; there is not a note too much.

Were the Empress's conservative views on music known to Haydn? It is hard to think they were not. Maria Theresa had been taught by Hasse, and to Hasse she remained faithful her life long. It had been Hasse who, in 1767, had convinced the Empress that Haydn's *Stabat Mater* was a great work – something for which Haydn remained thankful his whole life. In 1772 the Empress had written, *apropos* of new music in Austria, "there is a certain Hayden *(sic)*, but he's just beginning". Obviously she was not aware of the magnificent symphonies and quartets that Haydn was, just that year, composing in Eszterháza and Eisenstadt. In any event, this *Andante moderato* is deliberately conservative: it returns to the orchestral lay-out of Symphony No. 16, with its violoncello *obbligato* doubling the melody at the octave, which had been composed about a dozen years earlier; and it again turns to the regal French dotted rhythm: deliberate flattery? One is tempted to think so. The scoring is distinctly Haydn's all the same: the octave doublings in his early quartets had created a real *furore* in their time; people had loved or hated them at the first encounter. There is another clever note, too: all during the first part the oboes are silent; it is not till the second part that they suddenly enter, with the recapitualtion.

The sturdy *Menuet* uses the chordal skeleton of the introduction to the first movement; there is a sudden switch to the tonic minor in the middle, and the texture and mood become heavier, with the lower parts taking over the semiquavers that have appeared off and on during the first eleven bars. The Trio – Haydn writes on the autograph "the rests in the trio must be written out because there are no repeats in the trio" – is also unconventional: it begins just like the minuet proper and then swerves into F major and a lyrical oboe solo; and at the end it lingers on the dominant of A, into which key Haydn never takes us, because at that point the *Menuet* is repeated.

The monothematic Finale (marked *Presto*) has separate parts for the high horns and trumpets (hitherto *unisoni*): notice, at the end of the first part (bars 60*ff.*) how Haydn saves the horns' lips by allotting the high g's (and f sharps) to the trumpet. The movement develops considerable force as it progresses, particularly that syncopated section that first appears at bars 98*ff.* and looks swiftly forward to the language of Beethoven: the next time it appears there is even a Beethovenian-like dissonance: D sharp clashing with E at the same octave (bar 124): people always forget that Haydn was, after all, Beethoven's greatest teacher.

The end of the movement contains a wonderfully original modulation through the dominant of D minor into F, but instead of arriving at F Haydn drops into a deceptive cadence and lands us back at the tonic – which he now proceeds to re-establish by a triple series of fanfares, high horns, trumpets and kettledrums (reinforcing, originally enough, oboes, violas and cello-basses) sounding forth to greet their sovereign lady. History does not record what the Empress thought of her new symphony, but when she went back to Vienna, she told everyone, "If I want to hear a good opera, I must go to Eszterház[a]".

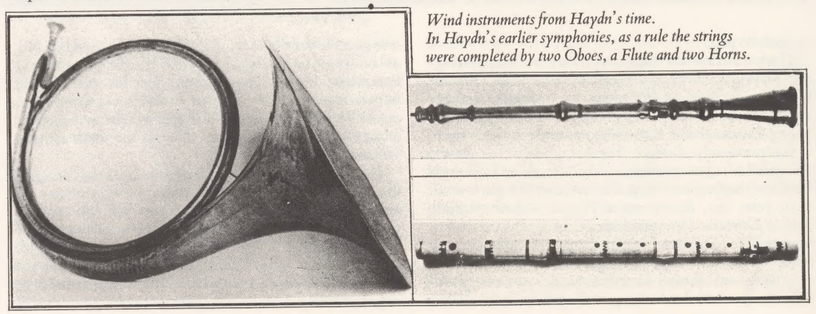
It is rather incredible to record that Symphony No. 50 was first published in 1951.

Symphony No. 51 in B flat. Scoring: 2 oboes, 2 horns, strings, with bassoon added to the *continuo*.

This is the kind of original symphony that was, in the years 1771-1774, making Haydn's reputation as a revolutionary thinker. On the exterior, we have a minuet with two trios, a second movement which could be from a horn concerto, and a variety of dynamic markings that must have startled many remote monasteries and castles unused to seeing words like "calando" (meaning *rallentando* and *decrescendo*) and the wild profusion of *f*, *ff*, *p* and *pp*, often in immediate proximity. It was a time, this, for exaggeration: in the first movement, we slide in the exposition from B flat into G minor, and from *pp* to *ff*. Soft string passages with gliding crotchets lead to passages of real contrapuntal ferocity (see the development section, after the *fausse reprise* in E flat, bars 116*ff.*). Two-part exchanges between the violins seem to come from a string quartet; but rarely does Haydn use his little orchestra with such violence.

The solo horn writing of the slow movement exploits the very top and bottom of the instrument's range: the second horn, deep down in the bass clef and with "stopped" notes (made by placing your hand in the bell which lowers the tone) comes after a terrifying solo for the first horn, that extends up to sounding a flat ″. In the middle section there is a beautiful interlude for strings alone – the upper strings are muted here, a favourite device of Haydn's at this period – which continues the triplets initiated towards the end of the first section, and which dwindles away to the first violins all by themselves. This is real music for a chamber orchestra, for the solitude of Eszterháza and a small audience of genuine connoisseurs, most of whom (Haydn's Prince Nicolaus included) were able to play an instrument with near professional skill, or to sing a complicated Italian aria at sight. The cultural level of Haydn's audience is something we would do well to remember, when listening to the bold, inventive workings of one of music's most fertile and original minds.

The infectiously kinetic quality of Haydn's minuets was immediately recognized. After the first public performance of *Die Schöpfung* (*The Creation*) in 1799, some Swedish visitors went to call on Haydn. The talk fell on Haydn's minuets, and they discussed the tempo. One Swede sang a minuet. "It's too fast", said Haydn, "the basses won't bring it off clearly." The composer added that he had been credited with inventing that kind of *Kunstmenuett*, a cross, also in tempo, between a dancing minuet and a *scherzo*. New evidence has just (1970) come to light that the Viennese actually waltzed to Haydn's great *Deutsche Tanze* of 1792 and 1795. They might have danced to this delightfully alive and vibrant minuet, in Symphony No. 51, as well. The first trio is for strings alone, with a Lombard (as it is called) snap in the melody; some manuscripts omit this first trio, which was possibly an afterthought (the chromatic curve into the second part reminds one of the same effect in Mozart's *Haffner* Symphony, composed a decade later). The second trio



Wind instruments from Haydn's time.
In Haydn's earlier symphonies, as a rule the strings were completed by two Oboes, a Flute and two Horns.

is another page from a double horn concerto (Haydn actually wrote one: it is lost). Here the first horn twice reaches high B flat ″, the highest note ever written for horn: Haydn writes it once more, for an E flat horn, in the *Terzetto* "Pietà di me"; and again the second horn plunges down into the lowest register. It shows you the fantastic quality of Haydn's orchestra at Eszterháza, a "band of professors", as Michael Kelly (who participated in the first performance of Mozart's *Figaro*) called it.

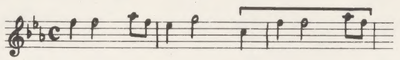
The Finale is one of the first of Haydn's famous rondos (that is, always returning to the "A" section in the tonic; though here Haydn takes care to vary the theme, the orchestration and the dynamic marks when the "A" returns). For contrast there is a lilting oboe solo in E flat and a ferocious *ff* section in G minor with the wide leaps in the violin part that Haydn writes in minor-key symphonies of the period. But above all this movement has the rollicking high spirits and sense of impish fun (bars 86-88) that have endeared these rondos to everyone for two hundred years.

Symphony No. 52 in C minor. Scoring: 2 oboes, bassoon, 2 horns (in C *alto*, E flat or in C *basso*), strings.

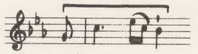
This is one of the most powerful of Haydn's *Sturm und Drang* symphonies: big in its scope and emotional range, it is as if Haydn had realized, in one supremely dramatic work, all the force of this new symphonic style. Like so many of these works (*e.g.* Nos. 44 in E minor, 46 in B, 51 in B flat, 56 in C, and so forth) it begins with a unison passage – always a symbol of strength in Austrian music of this period. The first movement has one most unusual feature: the second subject, seemingly in complete contrast to the first by the way (the dotted rhythm, the *piano* marking), comes in twice, the second time with a mournful little extension, *pp*. We say seemingly, because

The First Prince Nicolaus Esterházy "The Magnificent" (1714-1790).

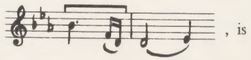
Haydn as always has taken great pains to weld the movement into a unity by connecting motivic links. Thus the figure of the first subject (bars 4*ff.*)



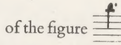
has a clear intervallic relationship to this in the second:



while the little tail of the second subject, when it appears the first time

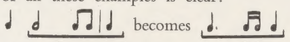


, is obviously a derivate of the figure

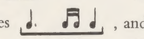


, especially

of the bridge passage. Also, the rhythmic interconnection of all these examples is clear:



becomes



, and in the passage between the two entries of the second subject, this same rhythmic figure remains prominent.

The massively powerful development section, in which the double counterpoint is so masterly, goes to work on another section of the bridge passage to the first subject: where the violins have semibreves and the bass line is in crotchets (bars 20). Now this broadly moving texture is placed against the context of the second subject. In the recapitulation there are once more the two entries of the second subject, but the second time it is spun out in a *pianissimo* kind of codetta which is most affecting; till with a slash of the tutti the movement moves swiftly to its gaunt end. Notice the acid, lean texture of the orchestration, in which the high C horn, hitherto reserved for queenly banquets and princely diversion, cuts through the texture. If we may be permitted a slight tautology, the sound created here is brilliantly sombre; it is also unique in the history of Viennese classical orchestration hitherto.

The second movement is the necessary foil to all this drama. With low C horns, it's almost like a stately Spanish dance: cat-like, reserved, with the sweetly nasal muted violins that Haydn liked so much. The wind instruments are used sparingly, like a delicate water colour; only once does the texture violently change. At the beginning of the second section, Haydn dashes into D minor and then A minor, with nervous strings and a wash of colour in the winds.

The *Menuetto* is again in the leaden atmosphere of much of the first movement: often in rather gaunt two-part texture; but the horns still remain in C *basso*. There are off-beat *forzati* in the second part of the minuet proper which will constitute a major feature of the C major trio.

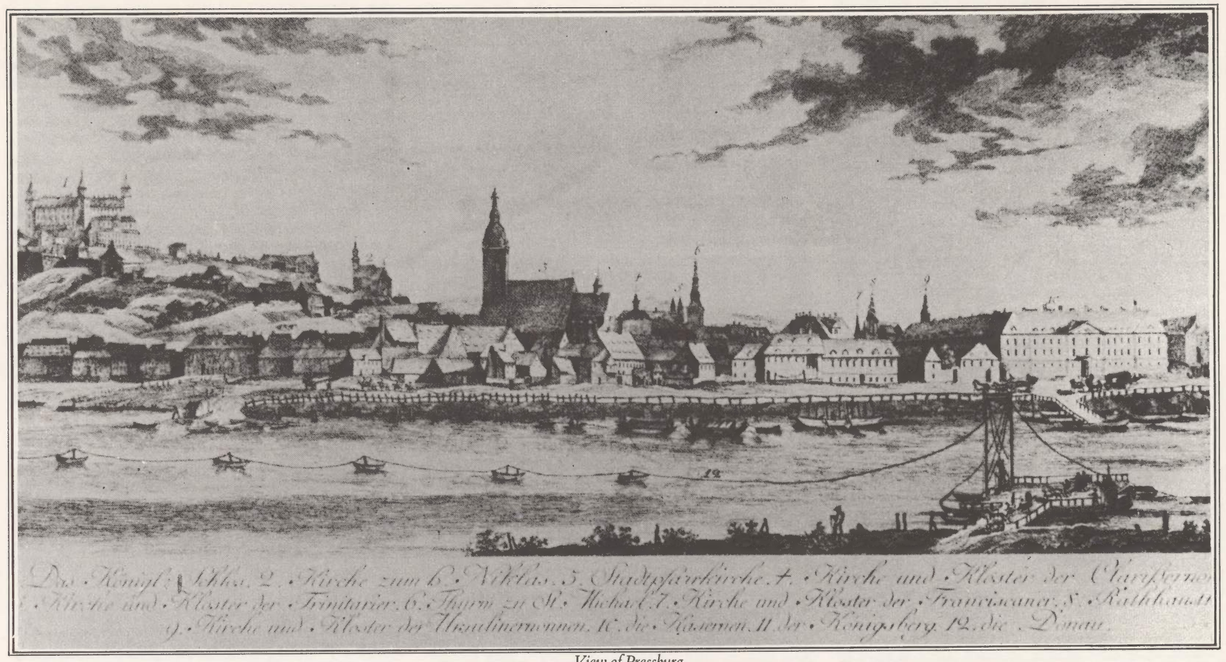
With the Finale (*Presto*, in cut time), we are back to the original orchestration with high C horn. This final movement is a grim *tour-de-force*: the whole movement is either loud or soft; only in one section (bars 93*ff.* of the development) do we have juxtaposed *f* and *p*. Otherwise this is a relentlessly forward-driving movement, perhaps the farthest Haydn ever went in his *Sturm und Drang* style (or at least, it is the equal to that other extraordinary Finale, of No. 44 in E minor). It carries to the logical end the same kind of thing that we have experienced in the Finale of No. 49: the rushing strings (quavers) over sturdy crotchet basses, the repeated notes in the violins, the nervous, concentrated atmosphere. The end is particularly effective: after five massive chords (bars 175*ff.*) we move swiftly to the conclusion; Haydn almost never wastes time over the endings. It is the severely logical ending of a movement whose total effect was conceived with mathematical precision. This is the grandfather of Beethoven's Fifth Symphony, also created with mathematical precision and in extreme conciseness (especially as far as the first movement is concerned).

Symphony No. 53 in D (*L'Impériale*). Scoring: 1 flute, 2 oboes, 1 bassoon, two horns, timpani, strings.

The name *"L'Impériale"* first appears on a catalogue of Haydn's symphonies published at the beginning of the nineteenth century by Sieber in Paris; we have no idea to what the name refers.

This symphony has a curious and complicated history. Haydn appears to have sent it to London, perhaps via General Jerningham (who arranged to have Haydn's new works published by Forster of London), for the Bach-Abel concerts, where it was the smash hit of the 1781 season. It also circulated rapidly on the Continent, where Hummel of Berlin brought it out a couple of years later. It was arranged for harpsichord, and the second movement became one of the greatest hits of all time in Europe. It was one of the last works that J. C. Bach and K. F. Abel were able to launch, for by the end of the year Bach was dead and the famous concerts at an end. The symphony was such a success that the first edition noted especially, "The favourite Overture in all the parts as performed with universal applause at Messrs Bach and Abel's concerts composed by Giuseppe Haydn of Vienna . . .". The version that Haydn sent to London – later people in England always said it was specially composed for the Bach-Abel concerts – was considerably different than that here recorded. The symphony had no slow introduction; it simply began with the *Vivace*, and the timpani only played in this movement (a curious idea). The Finale was different, too; it was an operatic overture in D composed in 1777 for some unknown operatic performance at Eszterháza and easily adapted for this symphony by leaving off the end of the overture, which modulated to the dominant of C major.

Later Haydn added the majestic slow introduction and wrote a new Finale entitled *Capriccio*; since the symphony was already circulating all over Europe and even to the United States, this new version did not achieve wide distribution at all and the *Capriccio* Finale was not printed until 1951. If we assume that Haydn wrote the symphony about 1778 or 1779, this new version appears for the first time in MS. parts by Haydn's copyist Joseph Elssler (and another hand as well) in the Esterházy archives. There had been a disastrous fire at Eszterháza in December 1779 which had destroyed most of the instruments and most of the music, too; Haydn happened to



View of Pressburg.

have the autographs of some of his operas in his apartment in the Music House, and thus they were saved; but all the earlier symphonies were burned, and we have them only from other copies. The first symphony that was copied after the fire was No. 70 (December 18, 1779), and the next year, *inter alia*, No. 53 in the new version.

Haydn was now composing in a style that was immediately successful. His completely integrated music – we use the word in its present sociological meaning – was understood and loved by people everywhere. There were things for the connoisseur, of course, such as the breathtakingly beautiful lead-back to the recapitulation in the first movement, where the woodwind are used like an organ.

The immensely successful second movement may be based on an old French song; the evidence has not yet been assembled. In any case, it was so popular that when in 1793 County Harrach erected a statue to Haydn in the composer's birthplace, Rohrau, they engraved this music on it as symbolic of Haydn's muse. It is in the alternating major-minor variation form that Haydn was later to enrich and perfect in the Salomon Symphonies and the late quartets. The tune itself is a perfect specimen of pre-Revolutionary sophisticated music; we must constantly bear in mind that Haydn, not Mozart, is the typical eighteenth-century composer, the one closely identified with European society at that time. This statement is not intended to cause controversy: we are not arguing the relative merits of Haydn and Mozart here; but we must not forget that it is *L'Impériale* and not the *Paris* or *Haffner* Symphonies which penetrated throughout pre-Revolutionary Europe. Haydn was *par excellence* a man of his times – not Bach or Mozart, both of whom (and especially Bach) lived in many respects an isolated artistic existence.

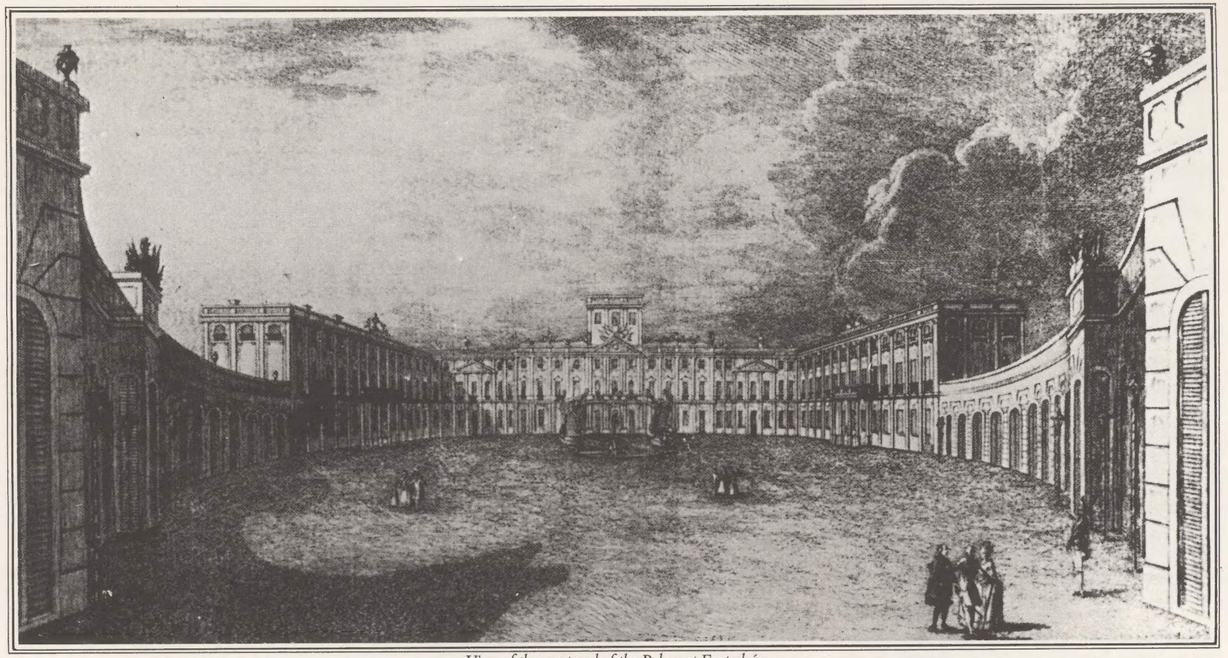
The *Menuetto* is another irresistible dance movement, the kind that must have made every satin slipper or buckled shoe twitch in sympathy. Again there is a fantastic passage for the connoisseur: after the long pause in the second part, there is another heartbreakingly beautiful lead-back to the tonic. The Trio is a gentle flute solo, reminding us that here too, Haydn caught the spirit of the times: for the flute, in the eighteenth century, was, even more than the harpsichord, the symbol of music; it figured, hauntingly, in Watteau; it was the Petit Trianon, it was Rousseau's back-to-nature, it represented the *galant*, the mock shepherds and shepherdesses who languish in the corners of French paintings.

We have no idea why Haydn wanted to replace the brightness of the 1777 *sinfonia* with this formally more interesting *Capriccio*. The earlier Finale is undoubtedly more suited to international distribution. Incidentally, it is only recently that Sonja Gerlach has established that this *Capriccio* is the later of the two finales. Formally, *Capriccio* meant to Haydn a kind of rondo, that is, the main theme returns several times and is set off, in between, by contrasting material. Here we have a long and interesting section in D minor, with elaborate writing for the woodwind. Like most of Haydn's *capriccio* movements, there is a certain air of experimentation in this one, too, which is perhaps slightly at odds with the suave and assured movements that precede it.

Symphony No. 54 in G. Scoring: 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings.

This symphony, like its numerical (if by no means chronological) predecessor, was subjected to considerable revision by Haydn. In its original state, the work began with the *Presto*, i.e. without the lovely slow introduction, and was scored for oboes, bassoons, horns, timpani* and strings. The first thing Haydn added was the slow introduction; then, many years later (for London perhaps?), he added, on the autograph, the flute and trumpet parts. Interestingly, almost no contemporary MS.

* Originally there was only one bassoon, and also no timpani; but there are no known copies without two bassoons and the drums.



View of the courtyard of the Palace at Eszterháza.

included these later parts; only a very late (*c.* 1800–1810) MS. from the Archduke Rudolph collection (the same Archduke who was Beethoven's pupil) and the revised Sieber edition (*c.* 1800 or even later) have the flute and trumpet parts. As we know, Haydn took to England a great many works unknown as yet in that country, *e.g. Notturni* for the King of Naples, insertion arias for the operas at Eszterháza, etc. It now transpires that there was no edition of this symphony before that of Sieber's "revue & corrigée", *i.e.* until *after* the London visits; thus it appears most likely that Haydn added the flutes and trumpets for a London performance, where the symphony would have been completely unknown.

The introduction is majestic and stately, with the dotted French rhythm which Haydn so much liked in works of pomp and circumstance. The *Presto* is droll, like a comic aria in an *opera buffa*; the tapping rhythm of the strings' accompaniment later assumes a critical rôle in the development section.

The beautiful slow movement – the longest Haydn ever wrote – is marked *Adagio assai*, the slowest possible tempo. Once again there are muted violins, which lend that peculiar colour to the orchestral palette. Altogether this finely wrought, delicate movement sums up all that was admirable in the Eszterháza years; and again we must remember what a cultivated audience it was, capable of sustained concentration: for this movement requires a maximum of concentration from player and listener alike. At the end of the first part Haydn moves mysteriously from G to B flat unison, the horns employing their seventh harmonic (which Beethoven put to such good use in the Eighth Symphony); the half cadence has a strikingly effective viola part. Towards the end of the second part, there is a *crescendo* and a full stop on a six-four chord; whereupon, to our astonishment, there is a full-fledged cadenza for the two violins. (Were they soli, perhaps, at Eszterháza? Haydn and the leader Luigi Tomasini? In 1772 Count Zinzendorf visited Eszterháza, where he noted: "Bon diner, puis concert, deux chanteuses chanterent fort bien. Hayden *(sic)* joua du violon…".)

With the *Menuetto* we are back again in an *opera buffa*, the *appoggiature* sounding like Leporello's antics. The Trio, with solo bassoon, is a graceful and *legato* foil to the swashbuckling minuet.

Haydn is still experimenting with the Finale form. We have noted that he used an opening *sinfonia* of 1777 to *end* the first version of Symphony No. 53; he used that *sinfonia*, incidentally, once again as an opening movement: to No. 62. The present Finale, with its broad sonata form, its powerful development and its brilliantly extended recapitulation (where the opening theme swerves into B flat and gradually works round to the half cadence and the second subject) – it all sounds like, and could perfectly well be, an opening rather than a closing movement.

Excellent though the original orchestration was, the added flutes and trumpets improve the whole, making it richer in the woodwind and adding the brilliance that only trumpets could give: Haydn had trumpets only for a little more than a year (1780–1781) in the Eszterháza orchestra. Otherwise he had to recruit them from Oedenburg or, if he were in Eisenstadt, from the *Thurnermeister*. That is why we often find the Eszterháza symphonies using horns and timpani but no trumpets; the timpani player, incidentally, was the bassoonist Caspar Peczival – altogether, many of the players in Haydn's orchestra were adept at several different instruments, and some of the singers could also play an instrument. The size of Haydn's orchestra in 1780 was twenty-four (without the timpani); in the 1770s it was slightly smaller.

Symphony No. 55 in E flat ("*The Schoolmaster*"). Scoring: 2 oboes, 2 bassoons, 2 horns, strings.

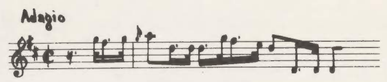
The autograph manuscript of this work is signed and dated but contains no reference to the "Schoolmaster";

Symphony No. 49. Last page of the autograph manuscript. Royal Music Library, Stockholm.

the title was known to Gerber, the great German lexicographer (*Neues historisch-biographisches Lexicon der Tonkünstler*, Leipzig 1812–1814). It seems to refer to the second movement (*vide infra*). The first edition was brought out by an interesting publisher in Lyon named Guera, who may have had some connection with Haydn: first, because one of the musicians in the Esterházy band, Lucas Garnier, ended up in the 1770s as "Musicien de la Comédie de la Ville de Lion"; and secondly, because Guera issued the first edition, in rather reliable texts, of several Haydn symphonies: No. 55, No. 56 (*vide infra*), Nos. 57 and 44 together, Nos. 60 and 66 together and Nos. 80 and 81 together. No. 55 he issued together with a symphony by Vanhal and another by Lochon about 1778.

The first movement is concise even by Haydn's rigorous standards. There is a lot of contrast, within and between the two subjects; there is also a classic example of a *fausse reprise*, which breaks off, and the development then resumes its course.

The centre of the symphony is its slow movement, and it is so "particularly" composed that it must have contained some special message, perhaps programmatical. The dotted figure, of course, suggests the wagging finger of a schoolmaster; and the reference is not all that unlikely, either. For in his *Entwurf-Katalog* there is an *incipit* of a lost *Divertimento* in D "Der Schulmeister gennant" (known as the Schoolmaster) with this characteristic dotted rhythm:



When Elssler transferred this theme into the big catalogue of 1805, he added the following title: "Der verliebte Schulmeister" (the schoolmaster in love), obviously from a verbal instruction of Haydn's. We suggest that something of this nature obtains in this extraordinary *Adagio, ma semplicemente*. As usual, the violins are muted. The two characteristic features are, on the one hand, the "semplice" sections (probably with no *vibrato* for the violins), and on the other, the "dolce" sections (probably with *vibrato*), the first emphasising the strict, pedantic teacher, and the other the same teacher shattered by love. Whatever the programme of these variations was, the result is bewitching: particularly the section at bars 81*ff.* is incredibly moving: as in Haydn's operas, he gets carried away with the subject.

The wrily humorous *Menuetto*, with its delicious *pianissimo* ending, is matched by a trio which, for once, is exactly what it says: a piece for three instruments: a solo violoncello and the two violins (perhaps they were solo, too, in Eszterháza?). Many years later, when in London the first time in 1791, Haydn was to remember this rather wistful trio and to compose a similar one, with a big cello solo, in Symphony No. 95.

The Finale is another racy rondo, with another irresistible tune. There follows, after the A section (which in turn is subdivided into a-b-a), a solo for wind band, right out of one of Haydn's delightful early wind band *divertimenti* for Count Morzin. Later the music gets off on a gigantic sidetrack and slows down to a dead stop (and pause), *sempre più piano*. At the end we get one of those typically Haydnesque exchanges: solo oboes—the two violins alone (*pp*)—horns solo—final cadence; but *anno* 1774 this was brand new and must have created a *furore* when the monks at Göttweig listened to it "post cenam" or the Prince of Oettingen-Wallerstein had it played by his great orchestra under Rosetti. It was always one of Haydn's most popular works, and one of the very few "middle-period" symphonies to enjoy, in the old days, the honour of an Eulenburg miniature score.

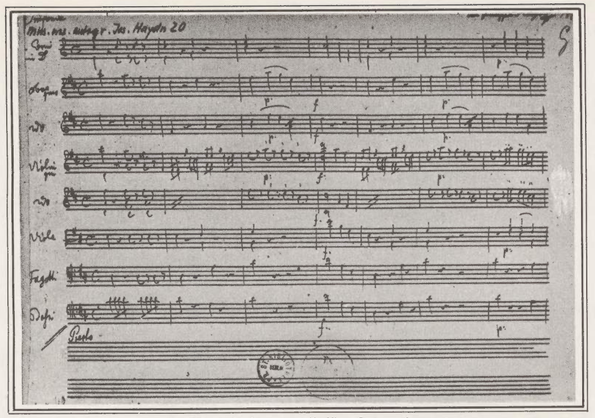
Symphony No. 56 in C. Scoring: 2 oboes, 1 bassoon, 2 horns in C *alto* and F, trumpets, timpani, strings.

In the middle 1770s Haydn's symphonies started to arrive in large quantity in Paris, which had witnessed the first publication of his early quartets, *divertimenti*, and his early symphonies (No. 2 appeared in 1764 as Haydn's first published *opus*). Part of this impetus may have come from a long visit to Paris by Luigi Tomasini, Haydn's favourite violinist ("no one knows how to play my quartets better") and the leader of Prince Nicolaus Esterházy's brilliant and famous orchestra. This visit is a recent discovery by Dr. János Hárich, ex-archivist of the present Prince Esterházy in Eisenstadt. From the "new" documents, it seems that at the last minute, Prince Nicolaus decided to take Tomasini with him to Paris in November 1767. Prince Nicolaus obviously intended, like Monteverdi's patron in Hungary many, many years earlier, to make music even in Paris; and in particular to play baryton trios by Haydn and Tomasini (who was a good composer in the Haydn manner). As is well known, Esterházy was so impressed by the Château de Versailles that upon returning from a previous visit to Paris in 1764, he had conceived the idea of building his own Versailles in the Hungarian marshes near Oedenburg: this was the origin of Eszterháza. The Prince spent a week in Paris in the late autumn of 1767; but he decided to leave Tomasini in the French capital to study music conditions there and to purchase the latest music for Eisenstadt and Eszterháza. It is unthinkable that Haydn did not use this opportunity to give Tomasini a few of his (Haydn's) latest works Is it an accident that Bailleux of Paris brought out, in 1768, a collection of Haydn string trios (Opus VI) followed, the next year, by a set of Haydn symphonies (Opus VII) including Nos. 3, 9, 28 and 29 (the two latter composed in 1765)? Probably Tomasini made valuable contacts with Parisian publishers. We know that Haydn was in correspondence with Sieber. Did the connection begin in the late autumn of 1767?

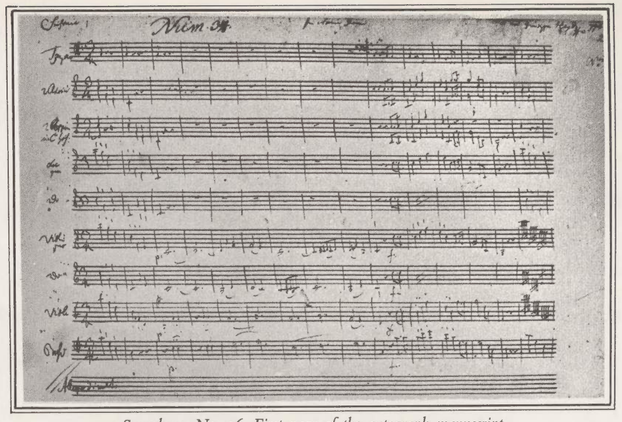
In any case, Haydn's new symphonies began, now, to arrive in Paris and to be printed at once. So avid were the French to hear the new Haydn symphonies, that they pirated works by almost *any* Austrian or German composer and issued them under Haydn's name. Opus IX in Paris meant one of two things: either the quartets still known under that opus number or "Six Simphonies a grande Orchestre par Mr Haydn Maitre de Musique de Chapelle a Vienne" issued by Madame Berault and containing, in that order, a pirated symphony by Franz Dussek (an old friend of Haydn's); a spurious work for which the real author has never been found; Michael Haydn's music to *Die Hochzeit auf der Alm* (completed at Salzburg on 6 May 1768); Michael Haydn's E major Symphony composed in January 1764; another anonymous spurious work and, for a wonder, Haydn's Symphony No. 30 (*Alleluja*). We must remember that Parisians soon had a very warped idea of what was Haydn. . . .

Still, they had a pretty shrewd idea of what was *great* Haydn; for when Symphony No. 56 arrived in the French capital, sometime in 1777, they went mad over it. Within a year three French editions existed: Mademoiselle de Silly, Sieber and Guera of Lyon (with a Parisian affiliate). Silly did not bother to engrave the trumpet and timpani parts (Guera, as always, did so), and Sieber noted "avec timballes et trompettes qui se vendent séparément"; Sieber also noted, in his edition (which included a symphony by J. C. Bach and one by Gossec), "Ces Smphonies on été joué au Concert Spirituel et au Concert des Amateurs".

The French were right. There are five known symphonies of the vintage year 1774: Nos. 54, 55, 56, 57 and 60—each a masterpiece in its own right and each one printed by Guera in Lyon (accident?). But No. 56 shines forth with exceptional brilliance, due to its fabulous C



Autograph of Finale (Version "B") of Symphony No. 53. Deutsche Staatsbibliothek, Berlin.



Symphony No. 56. First page of the autograph manuscript. University Library, Tübingen.

major scoring: the usual C *alto* horns (which the French, not knowing from the prints that they were *alto*, and probably not knowing C *alto* horns at all, will have played an octave lower), trumpets and timpani must inevitably dominate a score which, otherwise, consists of oboes, strings and a bassoon which is part of the *continuo* except in the slow movement.

The first movement is again one of those tension *cum* release structures of which we have spoken earlier. The opening theme is typical in this respect: the downward progression in unison resolving in soft string writing with sinuous inner voices; another chordal unison (if we may be permitted the tautology) with a strong dotted twist leads back to the opening material. It is beautifully symmetrical; it is also a series of abrupt contrasts, or tension and release. Now one of the hallmarks of this great period in Haydn's symphonies is the contrapuntal texture to which he frequently has recourse. In the ensuing transition (and how marvellous these transitions always are!), bars 29*ff.* are laid out in neat double counterpoint, the first trumpet contributing a strident extra voice, and the oboes following their own course, sometimes doubling the violins or the viola at the octave. After the second subject, the concluding material of the exposition again utilizes the transitional passage by placing the violins' part in the bass, in quavers, each alternate quaver being given a *marcato* and thus crotchet stress (violin 1 bar 29—bass 68); the two variants are eventually placed side by side in the development. Now notice the trick of musical syntax by which Haydn draws our attention to this device, the means which he uses to communicate this double counterpoint to the audience: the violins are marked *ff* against the *f* of the other instruments in 29, while at 68 this *ff* is transferred to the bass along with the accented staccato. It is the kind of thing Prince Esterházy, himself a good cellist, would have appreciated. Speaking of such delicate details of shading, notice the timpani dynamics at 206 and 212, the fierce *ff* in the trumpets at 244. Haydn's language has become infinitely more subtle, more complex, and this extends to every musical and technical feature of the symphony. The mysterious *pianissimo* drum roll at 222 is, it seems, the first time a drum roll appears in the history of music; you would hardly have found such a thing even in Haydn's symphonies a decade earlier.

In the beautiful slow movement, we would draw attention to the sudden entrance of the bassoon, droll and drily witty. A passage of dark-hued intensity reminds one almost of Bruckner (37*ff.*), while the sweeping *crescendo*—a dynamic mark that Haydn always uses sparingly and with telling effect—at 68*ff.* ennobles and transfigures the middle section of this great *Adagio* (notice the exquisite oboe line which twines round the strings and then flows above them into the upper octave).

We have spoken of the compelling, dance-like vitality of Haydn's minuets: here in No. 56 is a wonderful specimen, the bass pulling at you to get up and join the stamping peasants. Haydn came from Austrian peasant stock and was proud of it: he said, after he came back from England, "I have often in life mixed with many exalted persons, and we understood each other, too; but I prefer to be with people of my own class." This was the proud statement of a man who had chatted tête-à-tête with the King and Queen of England, and who had sat next to the Duchess of York as she happily hummed the tunes of his symphonies.

Haydn was never a peasant when it came to musical construction: here the highly educated thinker stands beside the earthbound man who loved the Austrian people: compare bars 31*ff.* of the Minuet with bars 82*ff.* of the Finale. Haydn is preparing us, in the former, for the rollicking triplets of the concluding part of the symphony. And what a conclusion it is! Stunning trumpet fanfares, the whirling triplets, the dancing, tongue-in-cheek second subject (notice the orchestration, with the held oboe and viola notes—and technically how the oboes take over from each other so that the players will never be too tired: Haydn, himself music's greatest craftsman, had a profound respect for his fellow musicians and never ran rough-shod over them as did Beethoven) . . . here is all Haydn's art so artfully concealed that the uneducated but music-loving listener never need see the profound technical knowledge that went into making this gay and fanciful *Prestissimo*. After this display of worldly exuberance, Haydn could not quite bring himself to put his usual note of thanks, "laus Deo", to the end of the manuscript. The "In Nomine Domini" at the beginning was enough: by the time you are drinking your third glass of wine at an Austrian harvesting on a warm Sunday in autumn, you forget that you've been to church that morning: well, you don't exactly forget, because in Austria, wine, *Wurst* and praise of God are not so divorced one from another as in the cold Protestant North. *Mutatis mutandis* . . .

The full scores of these symphonies are published by Verlag Doblinger (No. 49) and the Haydn Mozart Press (Nos. 50–56), edited respectively by the present writer and Helmut Schultz. The miniature scores are published separately or, with notes on the sources, as part of volumes four and five of all Haydn's symphonies in the Philharmonia Edition (Universal Edition).

H. C. Robbins Landon,
Buggiano Castello,
July 1969